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ABSTRACT

Designed for use with gifted students in grades 6 through 8, the unit deals with suggestions for developing creativity through writing poetry. It is explained that the focus is on helping students recognize their own creativity before teaching poetry skills. Information on objectives, materials, and presentation methods is presented for the following lessons: you and creativity (limericks): what is poetry: word selection: poetry and movement: concrete poetry: snowball (a device for the creative use of language in which words are set down in progression): and a final workshop and writeup. (CL)

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CREATIVE YOU AND POETRY

A Study Unit Designed for
Education of the GIFTED in the Humanities and the Arts
by

PROJECT ALPHA
Advanced Learning Program in the Humanities and Arts

Designed and Developed
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This Unit has been prepared as part of Project ALPHA's efforts to design and develop innovative and challenging materials for Gifted Education. The Project Staff has endeavored to produce units that: (1) provide a strong interdisciplinary blend of the content and strategies of the Humanities and Arts; (2) foster both critical and creative thinking; (3) provide stimulating and enriching experiences for Gifted students; and (4) encourage the use of multiple teaching methods and styles.

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ALPHA UNIT

CREATIVE YOU AND POETRY

OBJECTIVES:

1. To familiarize students with a basic knowledge of the techniques of writing poetry.

2. To help students realize and develop their own creativity.

3. To encourage and develop a deeper aesthetic appreciation of the art of Poetry.

NOTE TO THE TEACHER:

This unit is designed for presentation to students in grades six through eight who are interested in developing creativity through writing poetry. The spirit of the unit is to help students first recognize their own creativity and then to teach the skills necessary for the expression of that creativity through writing poetry. Students should also be encouraged to evaluate their own poetry, the poetry of other students and the poems of established classic and modern poets.

This unit is designed to run for five or six periods of one hour each, depending on the amount of time the teacher chooses to spend in discussion and mutual evaluation. The students should be encouraged to think of this unit as the beginning of a continuing practice in creative expression through poetry, and should be encouraged to keep poetry journals, beginning with this unit.

In addition to the lesson plans, this unit contains some "Tools" for poetry writing, which should be added to the students' journals. The tools are typed two to a page so that the page can be cut in half; the half pages will then fit with the Tool Box cover which can be Xeroxed for each of the students. A list of more possible tools is included and students may be able to add to that list.

In order to give the students a sense of writing with a purpose, the teacher is encouraged to announce at the beginning of the unit that a compilation of some of the best works of each student will be duplicated and added to the school library.

The teacher/student "gap" must be overcome as much as is possible in order for the students to feel free enough to offer their very personal expression through poetry. Toward this goal, the teacher is encouraged to foster the necessary friendly, accepting atmosphere during the class sharing times, and to try each of the assignments with the students.

UNIT: CREATIVE YOU AND POETRY

SUGGESTED MATERIALS:

Write Now!, A. W. Dodd, Globe Book Company, Inc., New York, 1973.

Sound and Sense, L. Perrine, Harcourt Brace Jovanovich, Inc., New York, 1977.

The Lyric Potential, Miller/Hayden/O'Neal, Scott Foresman and Co., Glenview, Ill., 1974.

The Logic of Poetry, Monaco and Briggs, McGraw Hill Book Co., New York, 1974.

Always Begin Where You Are, Walter Lamb, McGraw Hill Book Co., New York, 1979.

Journal(2), Flood/Welch, Harcourt Brace Jovanovich, Inc., New York, 1971.

You and Creativity, Don Fabun, Glencoe Press, Beverly Hills, California, 1968.

Poetry 2 Series, Scholastic Magazines, Inc., New York.

For Poets, Dunning/Eaton/Glass, 1975.

Mad Sad & Glad, Stephen Dunning, 1966.

Search the Silence, Betsy Ryan, 1974.

Poetry U.S.A., Paul Molloy, 1968.

Grab Me a Bus, Eaton/Glass, 1971.

The Reality of Imagination: An Inquiry into Human Creativity, (2 part sound/slide program), The Center for Humanities, White Plains, New York.

Creative Writing: Imagination and Self-Expression, (3 part sound/slide program), The Center for Humanities, White Plains, New York.

Eye Openers (slide/photographs writing program), Sohn/Blegen, Scholastic Book Services, Englewood Cliffs, N.J.

Rite of Spring (cassette tape), Stravinsky

3 P

UNIT: CREATIVE YOU AND POETRY

LESSON: You and Creativity

Objectives:

1. To acquaint students with some basic theories of creativity appropriate to their age level.
2. To make students aware of their own creative processes.
3. To give students practice in allowing their creativity to surface (relaxation and imagery exercises).
4. To begin creative expression through poetry with a light, easy form of poetry--limericks.

Materials:

Poetry 2 - For Poets (Each student should have a copy to use throughout the duration of the unit.)

You and Creativity (Students should have a chance to look through this before the first class.)

Reality and Imagination, sound/slide program, part 1, slide # 46 to the end of part 1.

ALPHA Limerick Worksheet

ALPHA Creativity Worksheet

Rite of Spring--Stravinsky cassette tape.

(See"Suggested Materials"for details.)

Presentation:

- Show Reality and Imagination sound/slide program from slide #46 to the end. Share a few comments, but hold discussion until this is re-shown at the end of the unit.
- Give each student a worksheet on creativity and fill in the sheets as a group activity. Discuss each question in light of the slide program and the You and Creativity booklet; then each student should choose his own statements to write on the worksheet.

- Do relaxation and imagery stimulation exercise. Do something specific, such as dimming the lights, to make a point about providing a quiet, distraction-free atmosphere. The following page describes one possible succession of steps you may use to take the class into this exercise. Play the first three to five minutes of the Rite of Spring by Stravinsky. Bring the students gently back to discussion and share images. Encourage each student to realize that his own images are unique and came from his own creativity.

- Introduce the limerick technique with the worksheet which is included here. Give each student a worksheet and perhaps do one in class.

Assignment: Write 2 limericks

Read the poems in For Poets that you find pleasurable.

Note to the Teacher:

This lesson could easily fill two class periods if many of the students freely contribute to discussions.

Ask students to keep journals and all worksheets together--tell them that some of each student's best poetry will be put in a booklet in the library at the end of the unit.
In addition to the limerick and creativity worksheets, following this lesson is "Journal Checklist" which may help younger students keep track of what they should keep in the journals.

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CREATIVITY WORKSHEET

UNIT: CREATIVE YOU AND POETRY

WHAT IS CREATIVITY?

WHAT IS IMAGINATION?

THINK OF THE WORD "IMAGINATION". WHAT OTHER WORDS COME TO YOUR MIND?

WHAT IS A CREATIVE PERSON LIKE? LIST SOME CHARACTERISTICS:

MUST YOU BE ABLE TO DRAW TO BE CREATIVE?

NAME SOME FAMOUS CREATIVE PEOPLE. WHY DO YOU THINK EACH IS CREATIVE?

ARE YOU CREATIVE? WHAT MAKES YOU THINK SO?

WHAT DO YOU THINK LIMITS OR HURTS YOUR CREATIVITY?

UNIT: CREATIVE YOU AND POETRY

DIRECTIONS FOR RELAXATION EXERCISE IN PREPARATION FOR STUDENTS' IMAGERY STIMULATION

Give the following directions to the students in a natural, quiet voice, allowing yourself to relax as you go along.

GET INTO A COMFORTABLE POSITION--

RELAX...FEEL CALM AND QUIET--

FEEL YOUR BODY MELT INTO YOUR SEAT--

NOW CLOSE YOUR EYES--

IMAGINE THAT YOU AND WHAT YOU ARE SITTING ON ARE THE ONLY THINGS IN THIS ROOM--

THE ROOM IS A HUGE BOX AND MOVES SOUNDLESSLY AWAY FROM THE SCHOOL--FARTHER, FARTHER AWAY--

NOW IMAGINE THAT THE WALLS OF THE ROOM CAN FOLD OUT--YOU CAN SEE ALL AROUND YOU--

LISTEN TO THE MUSIC (Teacher start the tape as unobtrusively as possible) AND WHAT DO YOU SEE?
WHAT COLORS, PEOPLE, THINGS?
WHAT IS HAPPENING?

(Play the tape - approximately 3 to 5 minutes)

(Quietly stop the tape)

BRING YOUR MIND GENTLY BACK INTO THE CLASSROOM--OPEN YOUR EYES WHEN YOU ARE READY--

SHARE WITH US WHAT YOU SAW AND FELT...

UNIT: CREATIVE YOU AND POETRY

WORKSHEET: LIMERICKS

LIMERICKS ARE FUN TO WRITE. THEY HAVE BOTH MELODY AND RHYME.

THE RULES ARE SIMPLE. THE FIRST, SECOND AND FIFTH LINES HAVE NO MORE THAN 9 SYLLABLES EACH. THE THIRD AND FOURTH HAVE NO MORE THAN 6.

DON'T WORRY ABOUT COUNTING SYLLABLES. ONCE YOU HAVE READ A LIMERICK OUT LOUD, YOU WILL FEEL THE PATTERN OF THE RHYTHM. THEN YOU CAN DO THE SAME PATTERN WITH YOUR LIMERICK.

READ THE LIMERICK BELOW. YOU CAN SEE THAT THE FIRST, SECOND AND FIFTH LINES END IN WORDS THAT RHYME. THE THIRD AND FOURTH LINES RHYME WITH EACH OTHER.

TRY SOME OF YOUR OWN. THE BIG IDEA IS TO MAKE THE READER SMILE OR CHUCKLE.

THERE ONCE WAS A STUDENT NAMED JACK
HE WAS FAST WHEN HE RAN ON THE TRACK
WHEN IT CAME TIME TO GO
TO HIS CLASS HE WAS SLOW
SAID THE TEACHER "I'LL GIVE JACK A WHACK!"

8 P

NAME OF POET: _____

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CREATIVE YOU AND POETRY - JOURNAL CHECKLIST

At the end of this unit,
You should have:

___ "What is Creativity?" Worksheet

___ Limerick Worksheet

___ "What is a Poem?" Worksheet

___ Ten Definitions of Poetry by Carl Sandburg

___ Eight-Line Poem Worksheet

___ Five-Line Poem Worksheet

___ Catalogue by Rosalie Moore

___ Poetry 2 book For Poets

___ Movement Poetry Worksheet

___ Slide/Word-Choice Worksheet

___ Snowball Poetry Worksheet

Tools

___Rhyme
___Alliteration
___Assonance
___Consonance
___Rhythm
___Personification
___Overstatement
___Symbol
___Paradox
___Irony

You should have written:

___ What is a Poem?Answers

___ 2 Limericks

___ 8-Line Poem

___ 5-Line Poem

___ What is Creativity? Answers

___ Movement Poem

___ Concrete/Shaped Poems

___ _____

___ _____

___ Rhyme-scheme Poem

___ Alliteration examples

___ Assonance examples

___ Consonance examples

___ 4 Lines of Rhyme and Rhythm Poem

___ Personification examples

___ Overstatement examples

___ Symbols

___ Paradox

___ Irony

UNIT: CREATIVE YOU AND POETRY

LESSON: WHAT IS POETRY?

Objectives: To give students an understanding of what makes poetry a special form of expression.

To give students the understanding of and the ability to use some of the tools of poetry.

To teach students aesthetic evaluation and appreciation of what is a good poem.

Materials: Worksheet - "WHAT IS A POEM?"

2 Poetry Tool Box Tools
Rhyme
Alliteration

Copies of Ten Definitions of Poetry by Carl Sandburg

Sound and Sense
(For teacher preparation. This book has a great section about how to decide whether a poem is a good poem. pp 237-242.)

Presentation:

- First share and discuss poetry from previous day's assignment.
- Go over the "What is a Poem?" Worksheet as a group with discussion of each question. Then each student should choose what to write on his worksheet.
- Read together and discuss Carl Sandburg's Ten Definitions of Poetry. Is this a good poem?
- Explain the first two tool, rhyme and alliteration using the worksheets with the Tool Box included with this unit. Try some in class.

Assignment:

Write 3 poems using rhyme and alliteration.

UNIT: CREATIVE YOU AND POETRY

WORKSHEET: WHAT IS A POEM?

WHAT IS A POEM?

WHAT IS A GOOD POEM? LIST SOME QUALITIES:

LIST AS MANY KINDS OF POEMS AS YOU CAN:

LIST SOME FAMOUS POETS:

DO YOU HAVE A FAVORITE POET?

DO YOU HAVE A FAVORITE POEM?

CAN YOU THINK OF ANY FAMOUS POEMS? DO YOU LIKE/DISLIKE ANY OF THEM? WHY?

DO YOU THINK POEMS ARE A GOOD WAY TO EXPRESS SOMETHING YOU FEEL?

A POOR WAY? WHY?

TEN DEFINITIONS OF POETRY

1 Poetry is a projection across silence of cadences arranged to break that silence with definite intentions of echoes, syllables, wave lengths.

2 Poetry is the journal of a sea animal living on land, wanting to fly the air.

3 Poetry is a series of explanations of life, fading off into horizons too swift for explanations.

4 Poetry is a search for syllables to shoot at the barriers of the unknown and the unknowable.

5 Poetry is a theorem of a yellow-silk handkerchief knotted with riddles, sealed in a balloon tied to the tail of a kite flying in a white wind against a blue sky in spring.

6 Poetry is the silence and speech between a wet struggling root of a flower and a sunlit blossom of that flower.

7 Poetry is the harnessing of the paradox of earth cradling life and then entombing it.

8 Poetry is a phantom script telling how rainbows are made and why they go away.

9 Poetry is the achievement of the synthesis of hyacinths and biscuits.

10 Poetry is the opening and closing of a door, leaving those who look through to guess about what is seen during a moment.

Carl Sandburg

UNIT: CREATIVE YOU AND POETRY

LESSON: WORD SELECTION

Objectives: To teach the students the importance of lively words in their poetry and give them practice in choosing words from selected slides to describe visual images and emotions.

To introduce students to two more pattern techniques for writing poetry (8-Line and 5-Line poems).

To help the students learn to appreciate and write "good" poetry through group evaluation of their daily assignments.

Materials: 10 Selected Slides or Pictures
(5 for visual images)
(5 for emotions)

ALPHA Word-Choice Practice Sheet

8-Line Poem Worksheet

5-Line Poem Worksheet

Presentation:

- Share and discuss poems from the previous class assignment.
- Present 8 and 5-Line poetry worksheets and discuss. The forms are easy to follow. Try one of the 8-Line poems in class.
- Give each student a Word-Choice Practice Sheet. Discuss the importance of choosing words that are lively, descriptive, attention-getting. Show each slide for a few minutes and let students write words descriptive of each. This can be an informal group activity with the students sharing one or two words for each slide, but then allow some quiet moments for each slide for each student to choose some more words.
- Present two new tools if time permits.

Assignment: Write one or two 5 and 8-Line poems.

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alpha

UNIT: CREATIVE YOU AND POETRY

WORD CHOICE PRACTICE SHEET

GROUP I CHOOSE DESCRIPTIVE SENSE WORDS FOR EACH PICTURE

Note the SUBJECT: / Choose words for:	1	2	3	4	5
Sight					
Hearing					
Touch					
Taste					
Smell					

GROUP II CHOOSE WORDS TO DESCRIBE THE EMOTIONS OF EACH PICTURE

Note the SUBJECT:	6	7	8	9	10
What is the EMOTION? / Choose words as:					
Adjective					
Adjective					
Verb					
Verb	17				18
Adverb					
Adverb					

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UNIT: CREATIVE YOU AND POETRY

WORKSHEET: 5-Line Poem

ONE WAY TO BEGIN TO WRITE POETRY IS TO FOLLOW A FORM OR GUIDELINE. THIS 5-LINE FORM IS A SUGGESTION WHICH YOU CAN USE TO GET STARTED. YOU MAY BE SURPRISED AT HOW PROFESSIONAL YOUR POEM WILL BE. YOU DON'T HAVE TO WORRY ABOUT RHYME, RHYTHM OR SYLLABLES WITH THIS FORM:

LINE 1: A Noun (Also the title of your poem)

LINE 2: Two adjectives which describe the noun

LINE 3: Three verbs, used as adjectives, showing what the noun does

LINE 4: A short phrase about the noun

LINE 5: A synonym for the noun in line one

I'LL TRY ONE; SEE WHAT YOU THINK OF IT, THEN TRY TWO OF YOUR OWN...

Tulips
Colorful, graceful
Sprouting, bursting, spreading
Early spring garden
Flowers

Reference: Write Now!, page 86.

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UNIT: CREATIVE YOU AND POETRY

WORKSHEET: 8-Line Poem

HERE IS ANOTHER FORM TO TRY. FOLLOW THE DIRECTIONS FOR EACH LINE, WRITING ONE WORD, A FEW WORDS OR A SHORT PHRASE. EXCEPT FOR NUMBER 3, DON'T WRITE THE NAME OF THE THING YOU ARE THINKING ABOUT. JUST DESCRIBE IT SO THAT SOMEONE ELSE CAN UNDERSTAND YOUR FEELINGS ABOUT IT.

LINE	
1	Describe the prettiest bird you can think of. Just write a phrase or some words about its appearance. Don't name the bird.
2	What do you feel like inside when you are very content?
3	Describe the color that is most pleasing to you. You may name the color and add some words which show why you like it.
4	Describe the scent of a bouquet of flowers or your favorite powder.
5	Describe a scene of flowering dogwood trees at Valley Forge Park, or a starry sky on clear night.
6	Describe the sound of music that you like very much.
7	Describe the taste or texture of your favorite fruit.
8	Describe some act of caring or kindness.

NOW, LOOK AT YOUR EIGHT LINES. PUT THE TITLE "GARDEN" AT THE TOP OF YOUR PAPER. THINK OF THESE LINES AS A POEM. YOU CAN ADD ANOTHER LINE AS A CONCLUSION IF YOU WISH, OR RE-ARRANGE WORDS, ADD OR SUBTRACT WORDS AND LINES IF IT IMPROVES THE POEM.

HERE IS MY SAMPLE: Garden

Stately, elegant, delicate
No sadness
Cool, light blue like a summer sky
Light fragrance drifting in the air
Nature's glory seen in Spring
Dreamy sounds of violins
Delicious and sweet
Gentle touch of feeling hands.

Reference: Write Now! page 77.

UNIT: CREATIVE YOU AND POETRY

LESSON: Poetry and Movement

Objective:

1. To allow students to participate in a creative experience using both movement and imagination resources.
2. To encourage self-expression through movement poetry.

Materials: ALPHA movement poetry worksheets.

2 New Tools

Rhythm Tool

Presentation:

- Share, discuss and evaluate poetry written for the previous assignment.
- Explain new tools.
- Explain rhythm in poetry, with little emphasis on formal structures (iambic tetrameter, etc.)
- Demonstrate the rhythm in some of the student's poems, or in some familiar poetry with all clapping on the stressed syllables.
- Give the students a demonstration of a series of movements created to express a written poem. (If the teacher wishes, a volunteer resource person with dance experience may be enlisted to prepare this presentation for the class.)
- Using the Movement Poetry worksheet, develop a short movement poem as a group exercise.

Assignment: Each student is to prepare a poem and accompanying movements for the next class.

Read the section on "Concrete Poetry" in <u>For Poets</u>.

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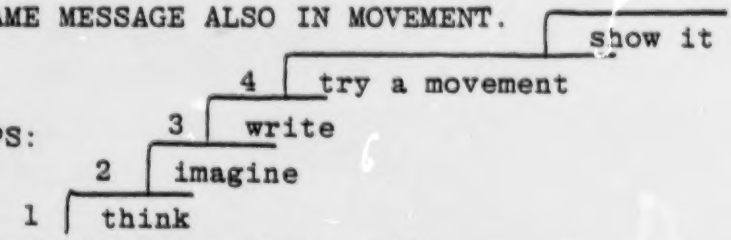
MOVEMENT POETRY

HERE ARE SOME SUGGESTIONS THAT MAY HELP YOU WRITE A POEM AND EXPRESS THE SAME MESSAGE ALSO IN MOVEMENT.

TRY THESE STEPS:



1. THINK OF YOUR GENERAL IDEA.

2. IMAGINE WHAT KIND OF MOVEMENT EXPRESSES SUCH AN IDEA.

3. WRITE A FIRST LINE FOR YOUR POEM--CHOOSE WORDS AND A RHYTHM THAT FIT YOUR IDEA.

4. TRY SOME MOVEMENT THAT FITS THE RHYTHM AND THE IDEA OF THE FIRST LINE. DECIDE ON THE BEST COMBINATION AND PRACTICE IT ENOUGH FOR YOU TO REMEMBER IT.

5. CONTINUE USING STEPS 3 AND 4 FOR THREE MORE LINES, TAKING CARE THAT YOU STAY WITHIN THE (1) GENERAL IDEA IDEA OF THE POEM AND (2) THE GENERAL KIND OF MOVEMENT YOU DECIDED TO USE.

NOTE: THERE ARE SEVERAL WAYS YOU CAN PERFORM YOUR MOVEMENT POEM--
YOU CAN ASK A FRIEND TO READ THE POEM WHILE YOU DO THE MOVEMENT.
YOU CAN RECITE ONE LINE, THEN DO THE MOVEMENT FOR THAT LINE, ETC.
YOU CAN RECITE THE WHOLE POEM, THEN DO ALL THE MOVEMENT AT ONCE.
YOU CAN CHOOSE ANY METHOD OF YOUR OWN....

UNIT: CREATIVE YOU AND POETRY

LESSON: Concrete Poetry

Objectives:

1. To give students practice in an easy, fun form of poetry writing.
2. To teach students an extra awareness of words having meaning: that words can have meaning both by definition and by the look of the words themselves--their size, position, spacing and shape.

Materials:

For Poets-Poetry 2

Snowball Lesson from ALPHA Language Unit

2 Poetry Tools

Teacher's Examples

Presentation:

- With a comfortable and informal atmosphere, allow students to share their poems from the previous assignment.
- As a group, read and discuss some selected concrete poetry from the book For Poets. Discuss some of the different kinds of concrete poetry: acrostic, forms, snowball.
- Share the teacher's examples in class and discuss with students.
- Present two new tools for Poetry Tool Box.

Assignment:

Write some concrete poetry.

Try to find some music or pictures that fit some of the poetry already written or discussed.

Read the poem "Catalogue". (A copy of this poem is on the following page. Each student should have a copy to read when the poem is presented by the Center for Humanities sound/slide program Creative Writing.)

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UNIT: CREATIVE YOU AND POETRY

LESSON: Snowball (From ALPHA Language Unit)

Objectives: To encourage creativity in language.

To explore a creative language form.

To provide students with the opportunity to expand vocabulary usuage and understanding.

Materials: Paper, pencil.

Activity: The SNOWBALL is an OuLiPo device for creative use of language.

Instructions: Develop a meaningful message poem, statement, etc., using words which are progressively one letter longer than the previously used word. The elements of a Snowball should be sensible and grammatically correct, such that, when read, the Snowball would be a good clear sentence.

The example below, developed by a member of the ALPHA staff, contains a progression up to a fifteen-letter word.

I
go
now-
feet
fleet,
flying
dancing,
prancing-
sprightly,
laughingly,
disarmingly
enthusiastic-
imperturbably
discriminately
uncommunicative.

Reference: Time, January 10, 1977, p. 55.
(OuLiPo is an abbreviation for Ouvroir de Litterature Potentielle, Workshop of Potential Literature, a group of Parisian writers and scientists, interested in the creation of new literary structures.)

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UNIT: CREATIVE YOU AND POETRY

LESSON: Workshop and Wrap-Up

Objectives: To demonstrate to students a poem illustrated with music and pictures.

To evaluate the poetry written for this unit in small sharing groups.

To introduce more tools with the ideas that the students should continue adding to their Tool Boxes on their own.

To leave the students at the close of the unit with a realization of their creative potential and a sense of pleasure from using poetry as an effective and enjoyable means of expression.

Materials: 2 New Tools

Creative Writing, Center for Humanities sound/slide program, "Catalogue" poem.

A copy of "Catalogue" for each student.

Journal Checklists

Reality and Imagination, Center for Humanities sound/slide program

(See Suggested Materials List for details)

Presentation:

- Present poem "Catalogue" . Each student should have a a written copy during presentation of sound/slide program. Discuss the accompanying music and images as they relate to the poem.

- Go over the Journal Checklists and encourage the students to continue the Journal through their school years.

- Break up into small groups of perhaps 3 or 4 students with teacher mixing among them (volunteer mentors would be helpful here) and have students share the last assignment and all poetry of the unit for mutual evaluation.

- Regroup and evaluate the unit together.

- Re-show Reality and Imagination from the first lesson.

"Open the Door".....

CATALOGUE

Cats sleep fat and walk thin.
Cats, when they sleep, slump;

When they wake, stretch and begin
Over, pulling their ribs in.
Cats walk thin.

Cats wait in a lump,
Jump in a streak.

Cats, when they jump, are sleek
As a grape slipping its skin--
They have technique.

Oh, cats don't creak.
They sneak...

Cats fit
In any size box or kit.
And if a large pumpkin grew under one,
He would arch over it.

When everyone else is just ready to go out,
The cat is just ready to come in.
He's not where he's been.

Cats sleep fat and walk thin.

Rosalie Moore

This poem is printed in the Teacher's Guide for the Center for Humanities sound/slide program Creative Writing: Imagination and Self-Expression.

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UNIT: CREATIVE YOU AND POETRY

TOOLS FOR POETRY WRITING:

Rhyme
Rhythm
Alliteration
Assonance
Consonance
Personification
Overstatement(Hyperbole)
Understatement
Paradox
Irony
Synecdoche(Part for the Whole)
Metonomy(Use of a word to suggest the thing signified.
Imagery
Connotation
Metaphor
Allusion

_____
_____
_____
_____
_____
_____

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RHYTHM

RHYTHM AND SOUND COOPERATE TO MAKE WHAT IS CALLED THE MUSIC OF POETRY. WHEN YOU WRITE POETRY, YOU CAN CHOOSE A RHYTHM WHICH FITS THE IDEA OF YOUR POEM. WHEN YOU READ POETRY, THE SOUND OF THE RHYTHM CAN HELP GIVE YOU THE IDEAS THAT SOMEONE WANTS EACH READER TO UNDERSTAND. TRY MARKING THE RHYTHM OF THE FOLLOWING LIMERICK:

THERE WAS A YOUNG LA-DY OF NI-GER
WHO SMILED AS SHE RODE ON A TI-GER
THEY RE-TURNED FROM THE RIDE
WITH THE LA-DY IN-SIDE
AND THE SMILE ON THE FACE OF THE TI-GER.

FIND A COPY OF A POEM BY EDGAR ALLEN POE CALLED <u>THE BELLS</u> IN YOUR HOME, SCHOOL OR PUBLIC LIBRARY. LOOK AT THE RHYTHM PATTERN. TRY FOUR LINES OF POETRY WITH A RHYME PATTERN <u>AND</u> A RHYTHM PATTERN.

CONSONANCE

CONSONANCE IS SIMILAR TO ALLITERATION. THE DIFFERENCE IS THAT THE CONSONANT SOUNDS ARE REPEATED IN THE MIDDLE OR AT THE END OF WORDS WHICH ARE NEAR EACH OTHER, INSTEAD OF AT THE BEGINNING.

AN EXAMPLE: A SAD REDHEAD HAD A BEDSPREAD

(THAT'S PRETTY BAD, CAN YOU TRY SOME BETTER ONES?)

SOMETIMES CONSONANCE IS USED WITH ALLITERATION:

A SENSIBLE SNAKE'S HISSING NOISE...

TRY TO WRITE A SHORT FOUR LINE POEM, USING SOME CONSONANCE.

ASSONANCE

ASSONANCE IS LIKE CONSONANCE, EXCEPT THAT A VOWEL SOUND IS REPEATED IN TWO OR MORE WORDS WHICH ARE NEAR EACH OTHER. (AGAIN, IN THE MIDDLE OR AT THE END OF THE WORDS.)

EXAMPLES: A WHITE SPIDER..... OR SHE HATES RAINY DAYS...

WHAT VOWEL SOUND IS REPEATED IN THE PHRASE "FADED SLEIGH" ?

NOTICE THAT IT IS NOT THE SPELLING OF THE WORDS, BUT THE SOUND WHICH COUNTS. TRY USING ASSONANCE--WRITE SOME PHRASES ABOUT THREE OF THE FOLLOWING WORDS: RAIN WIND GHOSTS PICNIC WORMS BALLERINA

NOW TRY SOME ASSONANCE IN A SHORT POEM.

OVERSTATEMENT
(Hyperbole or Exaggeration)

Sometimes you can make your poetry (or your ideas) stronger, clearer and more interesting by using the tool, overstatement. This is simply exaggeration or saying more of what you really mean. It should be used toward the truth--not like a"fish story" where you exaggerate away from the truth. If you say "I'm starved!" or "You could have knocked me over with a feather!", you do not expect to be believed--you are only adding emphasis to what you really mean.

Write a short poem of whatever form you choose and use OVERSTATEMENT. See if you can find examples of overstatement in your Poetry 2 book.

PERSONIFICATION

You can see what personification means from some examples:

Naming hurricanes ...
Mother Nature and Father Time....
Smokey the Bear.....
The singing wind...

You already know what we're talking about...personification is giving the attributes of a human being to an animal, an object or a concept. This tool can give some feeling of life to your poetry.
Find an example of personification in a poem. Does it make the poem more interesting? Look over some of the poems you have already written. Can you add interest to any of them with personification? Try one.

PARADOX

A PARADOX is a fun figure of speech that you can use to make poems funny, sharp or more interesting. A paradox is an apparent CONTRADICTION. Some examples:

A rock made out of jello--shocks the reader into realizing how hard a rock really is.

A breeze which can melt an ice cube by blowing over it and also cool a dish of hot pudding by blowing over it.

The value of a paradox is its SHOCK value. It startles your reader into attention.

TRY SOME:

He used to live near a highway
With loud trucks roaring by it
Now in the country he can not sleep
He's kept awake by the quiet.

SYMBOL

A SYMBOL can add meaning to your poems. The SYMBOL means MORE than what it is---it has its own meaning and also stands for something extra. Let's try an example--we all know that the Statue of Liberty could be described both as a statue and as a symbol for the U.S.--

She stands with her beacon
Making liberty's call
At the edge of the harbor
"Come: freedom for all".

Make a list of symbols that you have already observed:

Ex: White snow for purity--

Now invent some symbols of your own:

Ex: A flower that means something extra to you

RHYME

You have probably written poems that RHYME. You have hear nursery rhymes, have read rhymes in books and heard them on television. Rhyme SCHEME is the PATTERN of the rhyme of a poem. To determine the RHYME SCHEME of a poem, you assign a letter to each new rhyming sound at the end of the line. The rhyme scheme of this poem is A B A B.

Roses are red	A	The last words (the A's) in the
Violets are blue	B	first and third lines rhyme--
Mary likes Ted	A	the last words (the B's) in the
But Ted likes Sue.	B	second and fourth lines rhyme.

Another common rhyme scheme is A A B B. Can you write an example for this scheme?

ALLITERATION

ALLITERATION can be used to make your poems sound musical and to give them mood. Alliteration is the repetition of the same initial sound in words which are close together. You know the tongue twister

"SHE SELLS SEA SHELLS BY THE SEASHORE."

Tongue twisters are an extreme form of alliteration. Practice some phrases of alliteration with ideas of your own, or related to some of the following words:

Rain showers

Drum music

Fingerpainting

Ice cream